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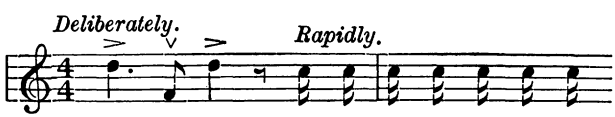
type species, and it was not properly set forth by him until July, 1825 (Zool. Journ., II, 149). Meanwhile, Temminck (Pl. Col., livr. 56, March, 1825, pl. 334) had applied it to a genus of Muscicapidæ, thus blocking its further use as a Swainsonian name. Consequently, Mr. Oberholser adopted *Drymophila* to supersede *Philentoma*, which course would have been perfectly proper, had not Mr. Geo. Such described a *Drymophila variegata* in Jan., 1825 (Zool. Journ., I, 559), which fixed the name, and invalidated its use for Temminck's genus. *Philentoma* will thus remain the proper term for the genus established by Eyton, and *Drymophila* Such (*ex* Swains.) will become valid as the name of the genus now called *Formicivora* (Swains., July, 1825, *nec Formicivorus* Temm., 1807). Prof. Newton has recently noted the untenability of *Formicivora* (Dict. Birds, 1893, 20, footnote), and suggested *Eriodora* Gloger, 1827, as apparently the correct name of the genus. It will be seen from the above, however, that the genus should stand as *Drymophila*, with the following species:

Drymophila grisea (Bodd.), *D. intermedia* (Cab.), *D. rufatra* (Lafr. & D'Orb.), *D. strigilata* (Max.), *D. speciosa* (Salv.), *D. ferruginea* (Licht.), *D. striata* (Spix), *D. caudata* (Scl.), *D. genei* (De Fil.), *D. malura* (Temm.), *D. squamata* (Licht.), *D. boucardi* (Scl.), *D. consobrina* (Scl.), *D. virgata* (Lawr.), *D. quixensis* (Corn.), *D. bicolor* (Pelz.). — CHAS. W. RICHMOND, *Washington, D. C.*

New Song of the Baltimore Oriole. — I wish to call the attention of the readers of 'The Auk' to a seemingly new song which a number of Baltimore Orioles (*Icterus galbula*) have acquired. The Orioles singing it are abundant in and about Prides Crossing and Beverly Farms, Mass., though similar singers elsewhere have been reported only from South Berwick, Maine.

The new song is as follows:



The three notes, D, A, D, are whistled in a robust, bold, loud quality, noticeably coarser and firmer than the quality of other Oriole songs. The notes are invariable both in tempo, tune and rhythm; except that sometimes a grace note on A precedes the first D, or sometimes the first D is omitted; this apparently when the bird is in a hurry or nervous, or the A may be a trifle sharped. The succeeding sixteenth notes, which constitute the remarkable part of the performance, are indeterminate in pitch, and are spoken to the syllables: *chuck, chuck, chuck, chuck*, etc., perhaps five or seven times iterated.

This chuckling, so far as I can tell, invariably follows this particular tune, but none other. Other Orioles in the same locality sing other tunes with a more mellow and variable quality of whistle; but these latter birds, so far as I can be sure of their individual identity, never chuckle at any time. The chuckling birds seem also to be of a duller orange, almost the tint of a Bluebird's breast, or a 'chestnut' horse, and are possibly last year's young or two-year-olds.

This chuckling song seems well worth mention, because as it is so marked and unusual it can be readily detected. And it would be interesting to inquire how widely spread this song may have become this season, as well as whether it has ever been heard before. If the song is a mimicry or imitation of some other species, I should welcome any suggestion as to the identity of its original model. — REGINALD C. ROBBINS, *Boston, Mass.*

Song of the White-crowned Sparrow (*Zonotrichia leucophrys*). — A recent study of captive White-crowned Sparrows tends to show that the female sings a simple copy of the male's usually exquisite strain. Of four females that have come under my notice since the fall of 1897, three have sung in the manner described, while the exceptional one was a bungler that never wholly succeeded in getting the song just right. This bird, captured October 7, 1897, and released July 26, 1898, was in song from October 20 to December 10, 1897, and again during March, April, May and June of the following year.

Early in October, 1898, when White-crowns were perhaps a hundred strong in a nearby weedy potato field, I secured five specimens, two adults and three immatures. One of the adults, recognized as a female, was presently set free; the other, a doubtful subject, on being referred to a tame male of 1897, was immediately identified by him as one of the opposite sex. She was quiet and orderly,— uncommonly so,— hence was reserved for future study.

Of the young trio one turned out to be a female, and although very wild at first, eventually, without coaxing, became tame and confiding. In the fall of 1898 she sang but little and only on occasions when 'fighting mad.' Both females sang intermittently in March and April and daily during May, 1899.

The young males sang diligently from the middle of October to the second week of July, when moulting set in. In March the juvenile style of singing gradually gave way to the adult form. But from the commencement, when angry and defiant, these youngsters always sang in the manner of the adult bird. This strain is not limited to five or six notes, but ranges, according to my observations, from four to fourteen, not including a twittered prelude which ofttimes introduces the song proper.

At first my captives were confined in cages, but latterly have had the freedom of a room where they can fly about and bathe at pleasure. A